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AN ASIALINK / EXPERIMENTA MEDIA ARTS TOURING EXHIBITION FEATURING
AUSTRALIAN ARTISTS PETER ALWAST, CATHERINE BELL, JULIA BURNS, PENELOPE CAIN,
CHRISTOPHER FULHAM, ANASTASIA KLOSE, ISOBEL KNOWLES & VAN SOWERWINE,
JESS MACNEIL, ANGELICA MESITI, MS&MR, ANNE SCOTT WILSON AND MICHAEL ZAVROS.

CURATED BY SARAH BOND & CLARE NEEDHAM

FOREWORD

I commend Asialink who, in partnership with Experimenta and the host galleries, present this exhibition, *Selectively Revealed*, on its 2011 – 2012 tour of Asia.

Exhibitions such as these have a great capacity to foster understanding and dialogue between Australia and countries in Asia. Visual communication can transcend the barriers and create a space where stories and experiences can be revealed and understood, even where spoken and written language is not shared.

The Australian Government invests in our arts and creative industries as part of its commitment to an innovative and creative Australia. As part of this, developing and delivering a new National Cultural Policy – the first in nearly 20 years – is a key priority for the Australian Government. The new policy will outline an exciting 10-year

vision for cohesive Australian Government support for arts, culture and the creative industries.

It is a particularly exciting point in time for new media arts in Australia – the National Broadband Network will provide many opportunities for artists to contribute to, view and be inspired by screen based artworks and exhibitions.

The Australian Government is proud to have supported this exhibition by providing funding through the Visual Arts Board of the Australia Council, the Visual Arts and Craft Strategy, Screen Australia and the Department of Foreign Affairs and Trade.

I extend my best wishes for a very successful exhibition tour.

THE HON SIMON CREAN MP
MINISTER FOR THE ARTS

CONTENTS

4. CATALOGUE ESSAY

ARTISTS

- 8. PETER ALWAST
- 10. CATHERINE BELL
- 12. JULIA BURNS
- 14. PENELOPE CAIN
- 18. CHRISTOPHER FULHAM
- 22. ANASTASIA KLOSE
- 24. ISOBEL KNOWLES & VAN SOWERWINE
- 26. JESS MACNEIL
- 30. ANGELICA MESITI
- 34. MS&MR
- 36. ANNE SCOTT WILSON
- 38. MICHAEL ZAVROS

42. LIST OF WORKS

43. CREDITS

"EVERYONE HAS THREE LIVES: A PUBLIC LIFE,
A PRIVATE LIFE, AND A SECRET LIFE."¹

Selectively Revealed explores the notion of what is public and what is private in our contemporary times. While it was once universally accepted that what was internal was private and what was external was public, in our current age of reality TV, Twitter and Facebook, confessional YouTube videos and ubiquitous CCTV coverage of city streets, this delineation is no longer adequate. The line between public and private is increasingly blurred and we are constantly forced to question what is appropriate (and indeed interesting) for public consumption and what is best kept to ourselves.

Employing a variety of screen-based practices and contemporary video-making techniques, the artists in *Selectively Revealed* choose precisely what – or what not – to reveal about themselves and those around them. Some go boldly, testing the boundaries of acceptable behaviour, placing themselves or others wholeheartedly in the spotlight. Others are more subtle, going to great lengths to create a moment of privacy or reprieve from the public gaze. *Selectively Revealed* presents the artist as performer, subject, voyeur and social commentator. Ultimately, everything is presented for scrutiny, interaction and interpretation in the very public sphere of the gallery, leaving the viewer to ponder personal and collective histories, the sanctity of private emotions, the complex construction of self and identity and behaviour in public space.

The act of revealing is about peeling off layers, exposing secrets and lifting the masks we present to the world. It is also about authenticity, truth and illumination. Uncovering a truth, a story or a piece

of information can bring clarity and understanding which, in turn, often results in catharsis and connection with others. Artist Anastasia Klose uses public performance, dry humour and lo-fi video documentation as a mode of personal release. Through the very public spectacle of her performance in *Film for my Nanna*, Klose vents her inner feelings of failure at not being able to procure a husband, while providing a poignant insight into what it is to be human, with all our strengths and failings. Dressed as a bride, she wanders the streets of Melbourne with a handmade sign heralding the message: "Nanna, I'm still alone!". Her informal aesthetic, and confident self-proclamation, mimic both reality TV and confessional videos posted on the internet. On one hand this work is pure exhibitionism, a narcissistic desire to see oneself in the spotlight; yet, in this context, it is also a mode of liberation through performance and a quest for empathy and connection with others.

Revealing inner feelings and emotions in public is often uncomfortable for both the subject and the viewer. In *Conversation*, Anne Scott Wilson has directed her performers to channel an intensely private emotion, such as the feeling of being in love. Shot through a portal into a swimming pool, the work poetically reveals the complexity of an internal dialogue, offering a glimpse into the often-secret domain of the inner self. Each performer communicates through the loaded expression on their face and the silent words slipping from their lips like a mantra, producing bubbles that float gently to the surface. Projected larger-than-life in the gallery, Scott Wilson's subjects are not awkward and confronting as one might expect, but beautiful in their vulnerability and openness. In the public context of the gallery, the intimate boundary between viewer and subject is crossed and permission is granted to observe the private moment of each performer.

Other artists document rather than direct their subjects, acting as keen observers of the everyday and taking a more candid approach to capturing public/private moments. In her work *Rapture (silent anthem)*, Angelica Mesiti records the expressions of young people front of stage at a rock concert as they experience personal and communal ecstasy. Mesiti turns her lens away from the musicians and onto the crowd, capturing the beauty and intensity of each unreserved private moment within the arena of collective worship. Her closely cropped perspective and slowed footage allow for close scrutiny of her subjects and, like Scott Wilson, Mesiti invites us to gaze upon the scene from an intimate vantage point.

Blending into his environment, to avoid attracting attention, Christopher Fulham also documents rather than directs his subjects as he captures the ebb and flow of time and people in public spaces. By re-presenting seemingly ordinary behaviour for scrutiny and reflection, Fulham reveals the poetic and surprising beauty of the everyday. In his work *Runners*, Fulham records an endless stream of people jogging past exactly the same spot in Sydney's Domain park. Played on repetitive loops, one after the other, the recordings are presented in the form of a futurist photographic movement study. The grid-like presentation of the work forces the audience to re-examine the runners over and over again, revealing the lyrical nature of a daily ritual that is both personal and collective. Jess MacNeil's work also pays homage to the physical presence and activity of people in public

spaces and the state of flux in which we exist in our immediate environment. Each work encourages us to reflect on how we impact and interact with the world around us. In *Opera House Steps: December*, the bodies of people traversing the steps of the Sydney Opera House have been digitally removed, leaving only the traces of their movements as momentary shadows that trickle across the steps. In *The Swimmers*, the only remnants we see are the splashes left behind by absent bodies implied only by the effects of their presence.

Penelope Cain also takes an observational approach to her subjects in public space, looking for links between the animal world and the behaviour of people in urban environments. Seeking transcendence from the stress and unease of their evident realities, the office workers in Cain's quirky situational performance-based videos, *Survival Skills #1* and *Camouflage*, mimic the survival instincts of small animals under threat. Overwhelmed by their situations, the workers construct places of retreat out of office stationery, seeking both physical and psychological protection, even if it is momentary and ultimately futile. In this context, privacy and solace is not so much an assumed human right,² but a choice, something one must actively construct.³ Van Sowerwine and Isobel Knowles invite the viewer to step out of the physical world altogether and become an active participant in their work, *You Were In My Dream*, set in an enchanted forest full of promise and adventure. Cast as both subject and performer, participants must choose-their-own-adventure as they navigate their way through the imaginary world and attempt to orchestrate their own destinies. But, as in the 'real' world, things don't always turn out as expected and the illusion of control we have over our lives is quickly dashed.

Far from the fanciful world of the enchanted forest, Peter Alwast's fabricated environments are sparse and infused with

a jumble of familiar signifiers of domestic life. His digital animation *Relics* depicts a suburban development under construction within a large geodome that stretches like skin over the scene. The skeletal frames of half-built houses sit alongside chrome blobs, in which images of MRI scans of the interior of the artist's own body are reflected. By conflating the personal and internal with the external world around us, the work presents the inner self as an ever-evolving construction. Artist Julia Burns also investigates the effects of the external world on personal development. Her interactive installation *The Gaze* explores notions of aspiration and identity and the negative impacts of TV advertising and celebrity-culture on the construction of self. The viewer is invited into the privacy of a young man's bedroom installed in the gallery. In the room, a TV screen presents the subject lying listlessly on a bed, staring Narcissus-like at another TV screen bearing his own image. When the young man's view of himself is blocked by people passing through the installation he becomes agitated, motioning for them to get out of the way. In our technologically mediated times, we can now see ourselves – and the selves we aspire to be – reflected in a myriad of digital interfaces, where the virtual identities we construct either closely resemble or wildly differ from the reality of our lives.

Candid home video footage – seen on popular 'Funniest Home Video' TV shows and, more recently, on sites such as YouTube – has increasingly made its way onto the public stage.

Rich in biographical, cultural and historical content, such videos are also utilised as a medium by artists to present their own personal and family lives for public scrutiny. In *We dance in the studio (to that shit on the radio)*, Michael Zavros presents his daughter Phoebe strutting her stuff as she dances to Lady Gaga's catchy pop song *Paparazzi*. Emulating her popstar hero, she is uninhibited as she performs to her imaginary fans, playing the role of her father's muse as he paints in his studio. Both entertaining and intimate, this honest portrait offers a snapshot into family life, the relationship between artist and family and the thin line between artwork and entertainment.

In *Live and Let Die*, Catherine Bell presents footage of her father performing comical antics inspired by the comedy sketches of her family's favourite 1970s British TV shows. The work captures the raw vibrancy of family life and the common use of humour to dispel moments of familial tension. Passing away just months after the footage was taken, amidst the fits of laughter and authentic comedy of the situation, Bell's father is vulnerable in his illness. Thus a sense of melancholy permeates the scene, heightened by the haunting soundtrack of the breathless whistle of the artist as she mimics the familiar whistle of her deceased father. By presenting such an intimate – and poignant – family moment in the context of the gallery, the artwork acts as both a memorial to her father and catharsis for the artist.

Memorialising is not only restricted to the deceased. Engaging in a form of 'domestic science-fiction',⁴ artistic duo Ms&Mr artfully insert each other into archived personal home videos to examine their individual and shared identities and the bounds of their relationship across time. In *Videodromes for the Alone: Love Cats 1991/2007*, video footage of a young Ms, performing a dance routine at a school assembly to The Cure's 1980s hit song *The Love Cats*, is overlaid with footage

of the adult Mr, mimicking her fancy moves. By positioning themselves within past moments of each other's lives, they posit an eternal coexistence in the parallel dimension of their artwork.

Through keen observation and thoughtful revelation, the artists in *Selectively Revealed* communicate something immediate and relevant about the reality of our contemporary times. Whether we choose to or not, we now live much of our lives in 'public'. While some people desire and revel in the limelight that a more public society can bring, others repel and retreat from the increasing accessibility and immediacy of technologically assisted personal connections that might ultimately erode fundamental privacies. It remains to be seen what long-term impacts this will have on our personal and cultural psyches, the way we construct our identities and how we relate to each other and the world around us. Yet, no matter how 'virtual' our lives become, as the artworks in *Selectively Revealed* attest we remain bound up by our physicality, our humanity and our connection to family, self and each other. Each work speaks of relationships, boundaries, community, as well as moments of unease and of transcendence. Through varying acts of disclosure, the audience, is taken over a line of intimacy with the artists and their subjects, drawn into the position of voyeur as we are presented with close-up glimpses into the life of the other and have our own lives reflected back in new and illuminating ways.

BY CLARE NEEDHAM

1. Gabriel García Márquez as quoted in *Gabriel García Márquez: A life* by Gerald Martin, 2008, Bloomsbury Publishing, UK, p. 205.

2. The General Assembly of the United Nations, Universal Declaration of Human Rights, 10 December 1948, particularly Article 12 and Article 19; available at: <http://www.un.org/en/documents/udhr/index.shtml> – ap [accessed 8 July 2011].

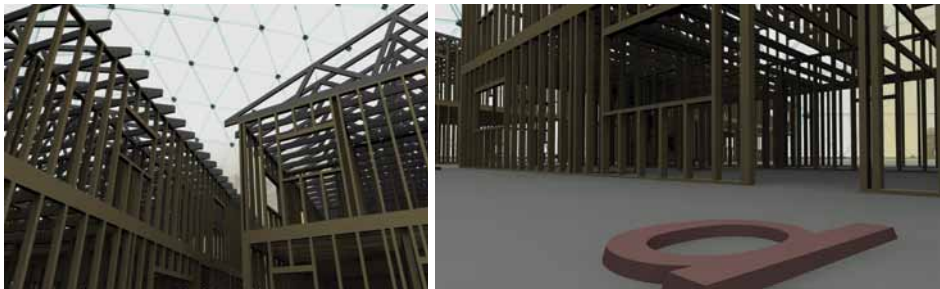
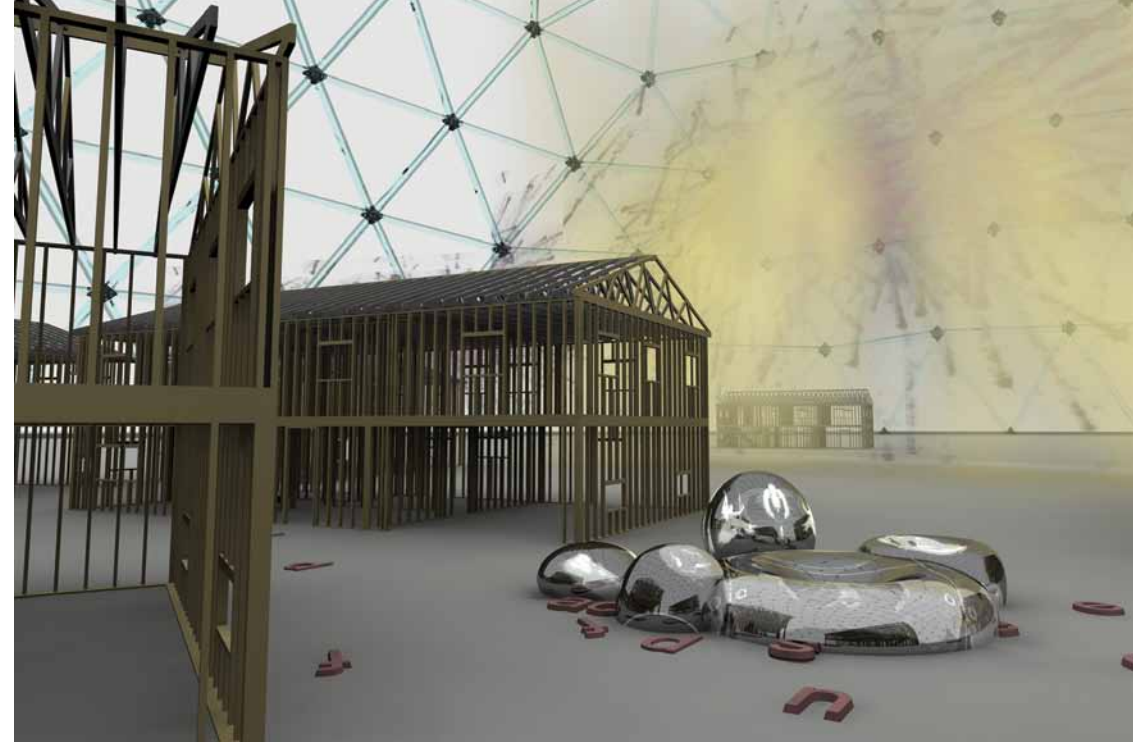
3. See Laurent Haug, social commentator and his notion of the 'plausible me' – "a credible space where people expect to see information about you. Whatever credible information you say in there will be taken as true by the world. That is your new privacy. A space that is public but that you control, where you can say anything you want and have it taken as true." at <http://liftlab.com/think/laurent/2009/01/29/publicity-the-rebirth-of-privacy/> [accessed 10 July, 2011].

4. Ms&Mr, artist statement and email correspondence with the author, June 2011.

PETER ALWAST

PETER ALWAST (B. 1975 WARSAW, POLAND)

PETER ALWAST LIVES AND WORKS IN SYDNEY, AUSTRALIA. PETER WORKS AT THE INTERSECTION OF THE PHYSICAL AND THE DIGITAL. HE EMPLOYS A COMBINATION OF DRAWING, PAINTING, VIDEO ANIMATION AND 3D MODELLING TO CONSTRUCT FICTIONAL DIGITAL ENVIRONMENTS AND SCENARIOS. THROUGH THESE ENVIRONMENTS, PETER INVESTIGATES THE CONSTRUCTION OF PERSONAL AND COLLECTIVE 'REALITY' AND IDENTITY WITHIN PRIVATE AND PUBLIC SPACE AND HOW THIS IS TRANSFORMED WHEN MEDIATED THROUGH TECHNOLOGY. HE HAS A MASTER OF FINE ART FROM PARSONS THE NEW SCHOOL FOR DESIGN, NEW YORK (2001) AND HAS EXHIBITED IN AUSTRALIA, THAILAND, HONG KONG, NEW ZEALAND, SOUTH KOREA, THE UK AND THE USA. PETER HAS RECEIVED VARIOUS AWARDS AND RESIDENCIES INCLUDING AN AUSTRALIA COUNCIL FOR THE ARTS RESIDENCY, NEW YORK (2010); FREEMANTLE PRINT AWARD (2009); PREMIER OF QUEENSLAND'S NATIONAL NEW MEDIA ART AWARD (2008) AND AN ANNE & GORDON SAMSTAG INTERNATIONAL VISUAL ARTS SCHOLARSHIP (1998). PETER'S WORK IS HELD IN VARIOUS AUSTRALIAN AND INTERNATIONAL CORPORATE, PRIVATE AND PUBLIC COLLECTIONS AND HE IS REPRESENTED BY GALLERY 9, SYDNEY, AUSTRALIA.



RELICS 2007 (ANIMATION STILLS)

Single-channel digital QuickTime video, audio
2:24 minutes
Courtesy the artist and Gallery 9, Sydney

LIVE AND LET DIE 2011 (VIDEO STILLS)

Single-channel SD dual image digital video, audio

1:23 minutes

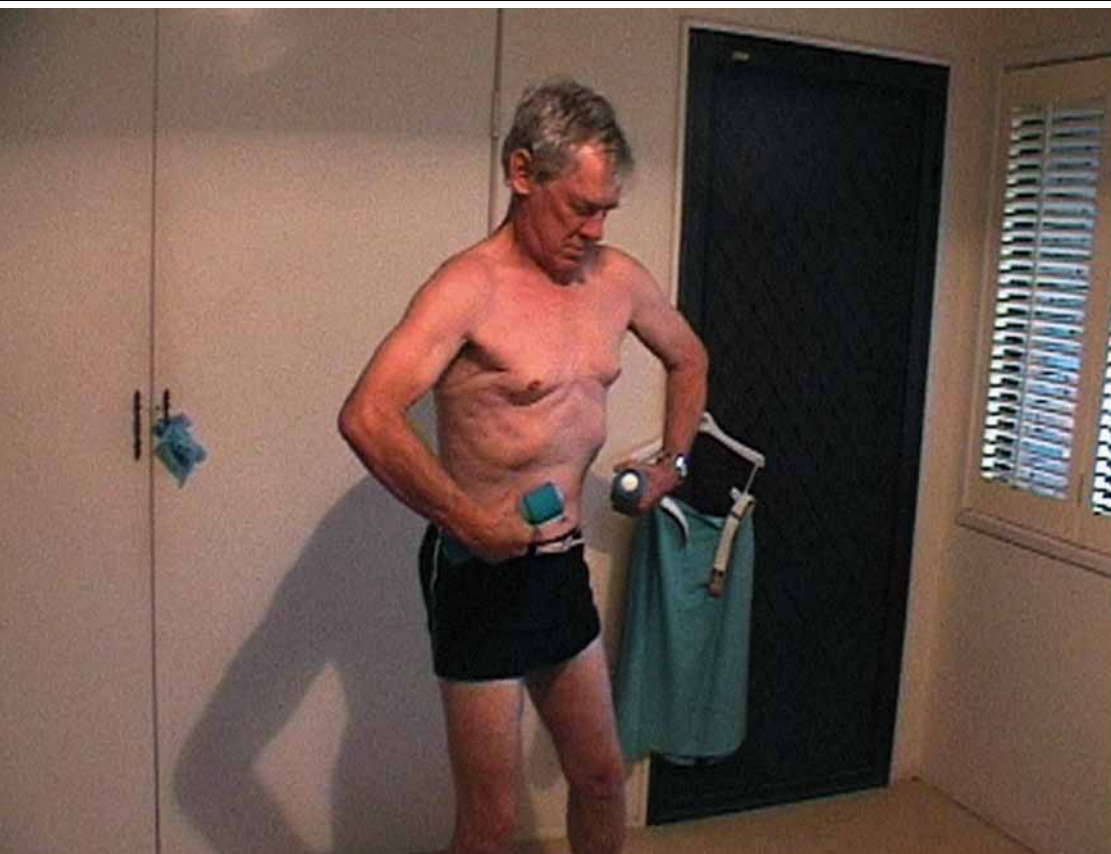
Courtesy the artist and Sutton Gallery, Melbourne



CATHERINE BELL

CATHERINE BELL (B. 1969 SYDNEY, AUSTRALIA)

CATHERINE BELL LIVES AND WORKS IN MELBOURNE, AUSTRALIA. IN HER MULTI-DISCIPLINARY PRACTICE, SHE DRAWS EXTENSIVELY ON AUTOBIOGRAPHICAL EXPERIENCE, OFTEN USING RITUALISTIC PERFORMANCE AS A MODE OF CATHARSIS AND HOMAGE. AS A RESULT, HER WORK IS OFTEN INTENSELY PERSONAL, EXPLORING INTIMATE SUBJECT MATTER SUCH AS SELF-IDENTITY, TRAUMA AND LOSS. CATHERINE HAS COMPLETED TWO BACHELOR OF ARTS (ART HISTORY & ENGLISH LITERATURE) AT THE UNIVERSITY OF QUEENSLAND (1989) AND A BACHELOR OF VISUAL ARTS (SCULPTURE) AT QUEENSLAND UNIVERSITY OF TECHNOLOGY (1992), A MASTERS OF FINE ART (SCULPTURE) AT RMIT UNIVERSITY (1997) AND A DOCTOR OF PHILOSOPHY (FINE ART) AT MONASH UNIVERSITY, MELBOURNE (2008). CATHERINE IS A SENIOR LECTURER IN VISUAL ARTS AND BACHELOR OF VISUAL ARTS & DESIGN COURSE COORDINATOR AT THE AUSTRALIAN CATHOLIC UNIVERSITY AND HAS EXHIBITED EXTENSIVELY IN AUSTRALIA, GERMANY, SWEDEN AND THE UK. SHE HAS BEEN AWARDED VARIOUS SCHOLARSHIPS AND RESIDENCIES INCLUDING A RESEARCH FELLOWSHIP, RUSKIN SCHOOL OF DRAWING AND FINE ART, OXFORD UNIVERSITY (2000-01); AN AUSTRALIAN POSTGRADUATE AWARD SCHOLARSHIP (2003-06) AND AN AUSTRALIA COUNCIL FOR THE ARTS RESIDENCY, NEW YORK (2010). CATHERINE'S WORK IS HELD IN VARIOUS AUSTRALIAN PUBLIC COLLECTIONS AND SHE IS REPRESENTED BY SUTTON GALLERY, MELBOURNE, AUSTRALIA.



JULIA BURNS

JULIA BURNS (B. 1982 SYDNEY, AUSTRALIA)

JULIA BURNS LIVES AND WORKS IN SYDNEY, AUSTRALIA. THROUGH HER WORK, SHE EXPLORES UNIVERSAL IDEAS OF STATUS ANXIETY, LOSS OF PRIVACY AND SELF-DOUBT. JULIA APPLIES AN ANALYTICAL APPROACH TO HER WORK, UNPACKING BROAD NOTIONS OF PRIVACY IN BOTH THE REAL AND DIGITAL WORLDS. SHE IS CONCERNED ABOUT PEOPLE GIVING TOO MUCH OF THEMSELVES AWAY ONLINE, AND THE NEGATIVE EFFECT THAT THE RISE OF CELEBRITY-ORIENTATED CULTURE IS HAVING ON OUR PERSONAL AND COLLECTIVE IDENTITY AND RELATIONSHIPS. JULIA EMPLOYS VIDEO, INTERACTION AND LIVE PERFORMANCE TO PRESENT AUDIENCES WITH TANGIBLE EXAMPLES OF THE EFFECTS OF LOSS OF PRIVACY. SHE HAS COMPLETED A MASTER (2009) AND A BACHELOR OF ARTS (2004) BOTH FROM THE UNIVERSITY OF TECHNOLOGY, SYDNEY AND HAS EXHIBITED IN AUSTRALIA AND HONG KONG. IN 2010, JULIA WAS AWARDED THE FREEDMAN FOUNDATION TRAVELLING SCHOLARSHIP AND UNDERTOOK THE FUSE VIDEOTAGE RESIDENCY, HONG KONG.



THE GAZE 2007/2011 (INSTALLATION VIEW)

Interactive digital video installation, audio
Dimensions variable
Software: Ardrian Hardjono
Firstdraft Gallery, Sydney, 2007
Courtesy the artist



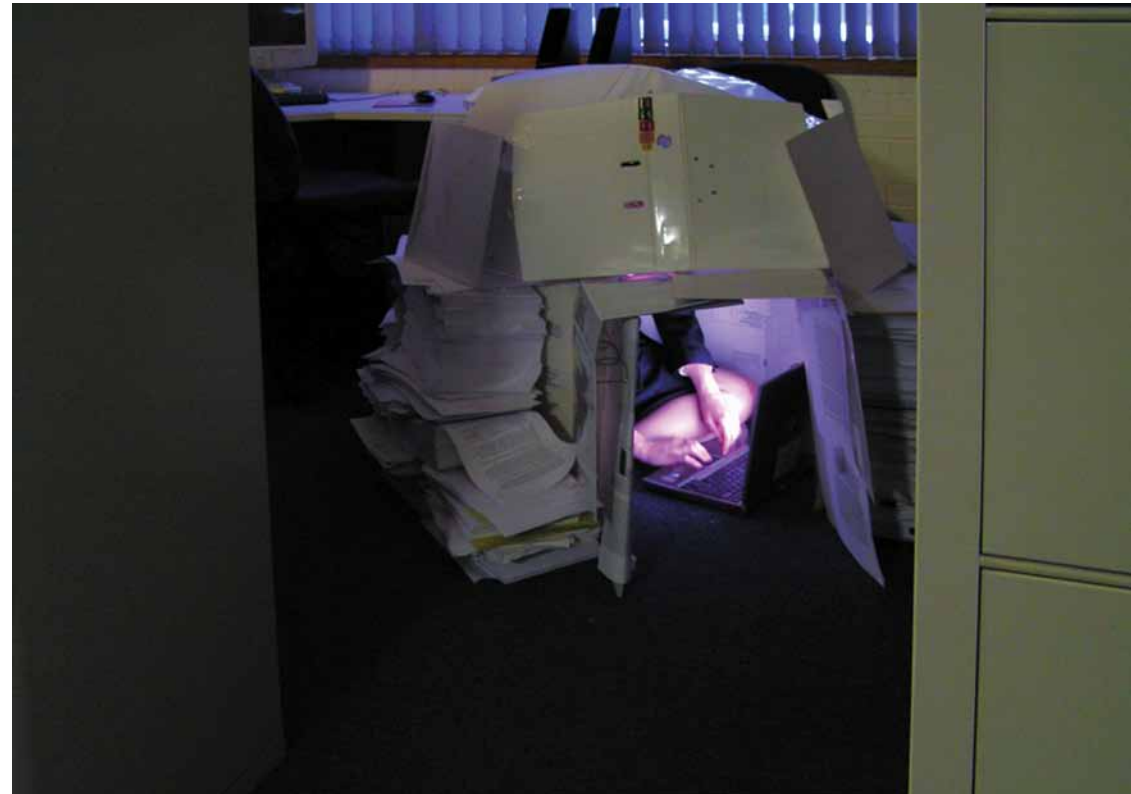
THE GAZE 2007/2011 (VIDEO STILL)

Interactive digital video installation, audio
Software: Ardrian Hardjono
Courtesy the artist

PENELOPE CAIN

PENELOPE CAIN (B. 1967 ADELAIDE, AUSTRALIA)

PENELOPE CAIN LIVES AND WORKS IN SYDNEY, AUSTRALIA. HER CROSS-DISCIPLINARY PRACTICE INCORPORATES VIDEO, DRAWING, PHOTOGRAPHY AND INSTALLATION. STEMMING FROM HER EARLY TRAINING IN ANIMAL SCIENCE PENELOPE APPLIES AN OBSERVATIONAL APPROACH TO THE SUBJECTS IN HER WORK. SHE HAS AN ONGOING INTEREST IN THE BEHAVIOURS AND INSTINCTS THAT UNDERPIN THE CONTEMPORARY HUMAN CONDITION AND, THROUGH HER WORK, DRAWS INTO CONVERSATION ANIMAL AND HUMAN BEHAVIOURS TO REVEAL PATTERNS LINKING BUILT ENVIRONMENTS WITH THE NATURE AND ACTIONS OF THE PEOPLE THAT INHABIT THEM. SHE HAS COMPLETED A BACHELOR OF ARTS (HONOURS) AT THE AUSTRALIA NATIONAL UNIVERSITY, CANBERRA (2001) AND IS CURRENTLY COMPLETING A MASTER OF FINE ART AT SYDNEY COLLEGE OF ARTS, UNIVERSITY OF SYDNEY. PENELOPE HAS EXHIBITED IN AUSTRALIA, CHINA, THE UK AND THE USA AND HAS RECEIVED SEVERAL AWARDS AND RESIDENCIES INCLUDING AN AUSTRALIA COUNCIL FOR THE ARTS RESIDENCY, ROME (2008), AN ASIALINK RESIDENCY, TAIWAN (2007) AND AN EXPERIMENTA NEW VISIONS COMMISSION (2004).

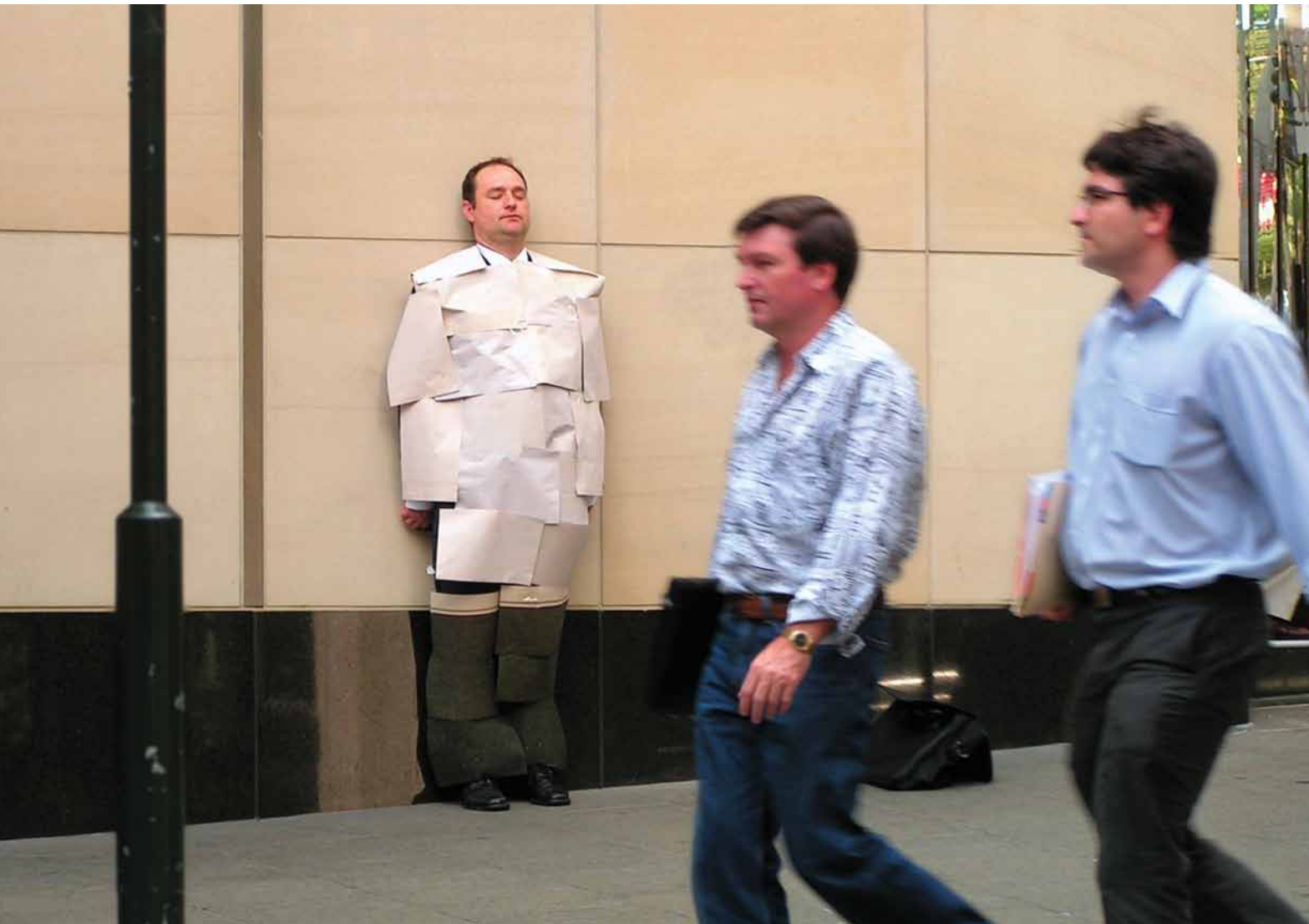


SURVIVAL SKILLS #1 2008 (VIDEO STILL)

Single-channel SD digital video, audio

3:10 minutes

Courtesy the artist



CAMOUFLAGE 2005 (VIDEO STILL)
Single-channel SD digital video, audio
4:20 minutes
Commissioned by Experimenta
Courtesy the artist

CHRISTOPHER FULHAM

CHRISTOPHER FULHAM (B. 1973 PERTH, AUSTRALIA)

CHRISTOPHER FULHAM LIVES AND WORKS IN CANBERRA, AUSTRALIA. HE SCOURS HIS IMMEDIATE ENVIRONMENT FOR SUBJECT MATTER FOR HIS PHOTOGRAPHS AND DIGITAL VIDEOS. THROUGH CAREFULLY DISGUISED CAMERA WORK, CHRISTOPHER CAPTURES CANDID SEQUENCES OF THE SEEMINGLY ARBITRARY ACTIVITIES OF PEOPLE IN PUBLIC SPACES SUCH AS BEACHES, AIRPORTS, SHOPPING CENTRES AND PARKS. OFTEN SPONTANEOUSLY RECORDED, AND FREQUENTLY DIGITALLY MANIPULATED, CHRISTOPHER'S WORKS TRANSFORM EVERYDAY MOMENTS INTO ENGAGING OPPORTUNITIES FOR REFLECTION. CHRISTOPHER COMPLETED A BACHELOR OF ARTS (HONOURS) MULTIMEDIA ART AT MIDDLESEX UNIVERSITY, UK (2003) AND SINCE 2004 HAS LECTURED IN NEW MEDIA AT VARIOUS AUSTRALIAN UNIVERSITIES INCLUDING THE AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA AND SAE TECHNOLOGY, PERTH. SINCE 2006 HE HAS PARTICIPATED IN VARIOUS EXHIBITIONS AND SCREENINGS IN AUSTRALIA, FRANCE, TAIWAN, THAILAND AND THE USA. HE HAS ALSO RECEIVED NUMEROUS AWARDS AND COMMISSIONS INCLUDING AN EXPERIMENTA COMMISSION (2011) AND A NATIONAL GALLERY OF AUSTRALIA COMMISSION (2006). CHRISTOPHER'S WORK IS HELD IN VARIOUS AUSTRALIAN PRIVATE AND CORPORATE COLLECTIONS.



(Above)

SWIMMER 2007 (VIDEO STILL)

Single-channel HD digital video, silent

2:12 minutes

Courtesy the artist

(Over page)

RUNNERS 2009 (VIDEO STILL)

Single-channel HD digital video, silent

6:50 minutes

Courtesy the artist



FILM FOR MY NANNA 2006 (VIDEO STILLS)

Single-channel SD digital video, audio

5:32 minutes

Commissioned by the Australian Centre for

Contemporary Art (ACCA) for NEW07

Courtesy the artist and Tolarno Galleries, Melbourne

ANASTASIA KLOSE

ANASTASIA KLOSE (B. 1978 MELBOURNE, AUSTRALIA)

ANASTASIA KLOSE LIVES AND WORKS IN MELBOURNE, AUSTRALIA. SHE IS KNOWN FOR HER LOW-FI VIDEOS BUT ALSO WORKS IN POETRY, PERFORMANCE, DRAWING AND WRITING. ANASTASIA IS INTERESTED IN THEMES OF EVERYDAY FAILURE AND TRAGEDY AND USES HER OWN LIFE AS SOURCE MATERIAL AS SHE SEARCHES FOR EXPERIENCES SHE CONSIDERS TO BE MEANINGFUL OR INSTRUCTIONAL AND TRANSFORMS THEM INTO ARTWORKS. SHE HAS COMPLETED TWO BACHELOR OF ARTS (PHILOSOPHY AND ENGLISH) AT THE UNIVERSITY OF MELBOURNE (1998) AND A BACHELOR OF FINE ART (DRAWING) AT THE VICTORIAN COLLEGE OF THE ARTS, MELBOURNE (2004). SHE IS CURRENTLY A MASTER OF FINE ART CANDIDATE AT MONASH UNIVERSITY, MELBOURNE. ANASTASIA HAS PARTICIPATED IN VARIOUS SOLO AND GROUP EXHIBITIONS IN AUSTRALIA, FRANCE AND ITALY AND IS REPRESENTED BY TOLARNO GALLERIES, MELBOURNE, AUSTRALIA.





ISOBEL KNOWLES AND VAN SOWERWINE (B. 1980 / 1975
BALLARAT / MELBOURNE, AUSTRALIA)

ISOBEL KNOWLES AND VAN SOWERWINE LIVE AND WORK IN MELBOURNE, AUSTRALIA AND HAVE COLLABORATED SINCE 1999. THEY COMBINE TRADITIONAL ANIMATION AND FILM MAKING TECHNIQUES WITH A RANGE OF NEW TECHNOLOGIES AND MODES OF DISPLAY TO DEVELOP INTERACTIVE SCREEN-BASED INSTALLATIONS. THEIR ARTWORKS COMBINE A PLAYFUL MIX OF INTERACTIVITY, NARRATIVE, NOSTALGIA AND DARK HUMOUR AND, THROUGH PHYSICAL INTERACTION WITH THEIR WORK, AUDIENCES ARE REGULARLY DRAWN INTO SCENARIOS THAT CAUSE THEM TO QUESTION THEIR MOTIVES, DECISIONS AND CONTROL. ISOBEL AND VAN BOTH HAVE A BACHELOR IN MEDIA ARTS FROM RMIT UNIVERSITY, MELBOURNE AND HAVE PARTICIPATED IN NUMEROUS EXHIBITIONS, FILM FESTIVALS AND SCREENINGS IN AUSTRALIA, AUSTRIA, CHINA, JAPAN, SEOUL, THE UK AND THE USA. THEY HAVE RECEIVED VARIOUS AWARDS AND RESIDENCIES INCLUDING THE PREMIER OF QUEENSLAND'S NATIONAL NEW MEDIA ART AWARD (2010); AN EXPERIMENTA COMMISSION (2009 & 2003); MOKS CENTER FOR ART AND SOCIAL PRACTICE RESIDENCY, ESTONIA (2007); GOLDEN HUGO FOR BEST ANIMATION, CHICAGO FILM FESTIVAL (2005) AND RECEIVED A SPECIAL MENTION AT CANNES FILM FESTIVAL (SHORT FILMS OFFICIAL SELECTION) FOR THEIR SHORT FILM, CLARA (2005).

ISOBEL KNOWLES & VAN SOWERWINE

(Top)
YOU WERE IN MY DREAM 2010 (ANIMATION STILL)

Interactive installation with stop-motion animation, audio
Commissioned by Experimenta
Courtesy the artists

(Bottom)
YOU WERE IN MY DREAM 2010 (INSTALLATION VIEW)

Interactive installation with stop-motion animation, audio
1700 x 700 x 2100mm
Commissioned by Experimenta
Courtesy the artists

JESS MACNEIL

JESS MACNEIL (B. 1977 NOVA SCOTIA, CANADA)

JESS MACNEIL LIVES AND WORKS IN LONDON, UK. SHE EMPLOYS PAINTING, INSTALLATION, VIDEO AND PHOTOGRAPHY IN HER PRACTICE, AND FREQUENTLY EXAMINES THE DYNAMICS OF RELATIONSHIPS BETWEEN HUMANS AND THEIR ENVIRONMENT. JESS MANIPULATES HER IMAGES BY FRAGMENTING AND RUPTURING SURFACES TO PRODUCE A SENSE OF AMBIGUITY AND DISORIENTATION FOR THE VIEWER. THROUGH HER WORK, SHE PLAYS WITH THE NOTION OF PRESENCE AND ABSENCE, SOLIDITY AND FLUIDITY, CONTROL AND DISORDER, MOVEMENT AND STASIS. JESS COMPLETED A MASTER OF VISUAL ARTS AT THE SYDNEY COLLEGE OF THE ARTS (2004) AND A GRADUATE AFFILIATE PROGRAM AT THE SLADE SCHOOL OF FINE ART, LONDON (2008). SHE HAS EXHIBITED IN AUSTRALIA, CHINA, HONG KONG, JAPAN, SINGAPORE, THE UK AND THE USA AND HAS RECEIVED VARIOUS AWARDS AND SCHOLARSHIPS INCLUDING THE PRIMAVERA VEOLIA ACQUISITIVE PRIZE (2009); AN ANNE & GORDON SAMSTAG INTERNATIONAL VISUAL ARTS SCHOLARSHIP (2006) AND THE FAUVETTE LOURIEIRO MEMORIAL ARTISTS TRAVEL SCHOLARSHIP (2006). HER WORK IS HELD IN AUSTRALIAN AND INTERNATIONAL PUBLIC AND PRIVATE COLLECTIONS. JESS IS REPRESENTED BY GALLERY BARRY KELDOULIS, SYDNEY, AUSTRALIA.



(Right)

OPERA HOUSE STEPS: DECEMBER 2006 (VIDEO STILL)

Single-channel HD digital video (Blu-ray), audio

2:28 minutes on an infinite loop

Courtesy the artist and Gallery Barry Keldoulis, Sydney

(Over page)

THE SWIMMERS 2009 (VIDEO STILL)

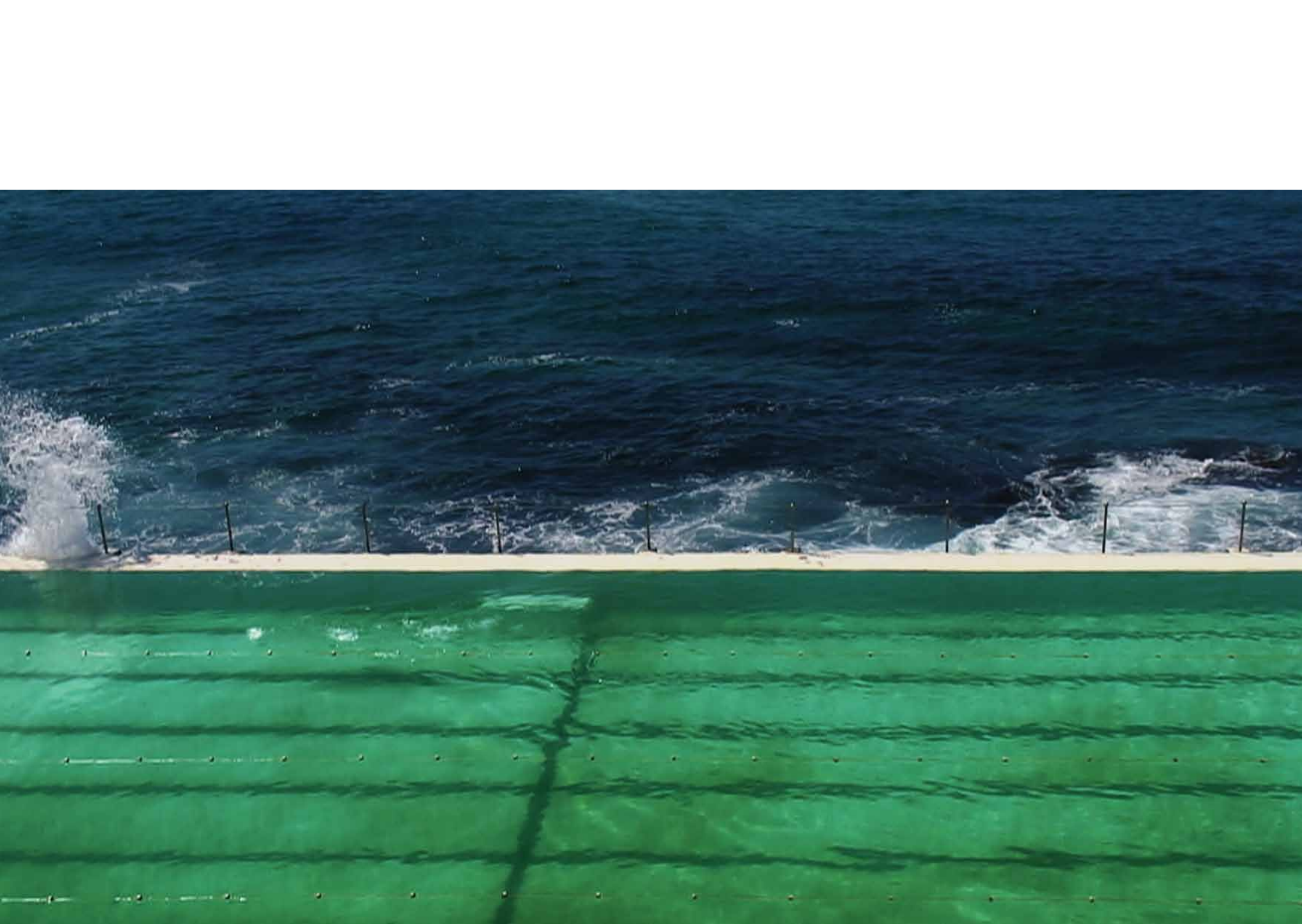
Single-channel HD digital video (Blu-ray), audio

4:00 minutes on an infinite loop

Commissioned by Kaldor Public Art Projects for

MOVE: Video Art in Schools

Courtesy the artist and Gallery Barry Keldoulis, Sydney





ANGELICA MESITI

ANGELICA MESITI (B. 1976 SYDNEY, AUSTRALIA)

ANGELICA MESITI LIVES AND WORKS IN SYDNEY, AUSTRALIA. SHE WORKS WITHIN THE TRADITIONS OF VIDEO, PERFORMANCE AND INSTALLATION AND CREATES WORK THROUGH STAGED SITUATIONS, SITE-SPECIFIC PERFORMATIVE ACTS, RE-ENACTMENT AND CANDID DOCUMENTATION. HER CHOICES ARE OFTEN AESTHETIC, RATHER THAN PURE DOCUMENTARY, HER WORKS COMPELLING WITHOUT PRIOR KNOWLEDGE OF THEIR CONTEXT AS THEY OSCILLATE BETWEEN THE POTENCY OF THE MOMENT AND HISTORICAL RE-TELLING. ANGELICA COMPLETED A MASTER OF FINE ARTS (2010) AND A BACHELOR OF FINE ARTS (HONOURS) (2000), BOTH FROM UNIVERSITY OF NEW SOUTH WALES, COLLEGE OF FINE ARTS. SHE HAS EXHIBITED AS A SOLO ARTIST AND MEMBER OF THE COLLABORATIVE GROUP THE KINGPINS IN AUSTRALIA, INDONESIA, FRANCE, JAPAN, SOUTH KOREA, SPAIN, TAIWAN, THE UK AND THE USA. ANGELICA HAS RECEIVED VARIOUS AWARDS AND RESIDENCIES INCLUDING THE 58TH BLAKE PRIZE FOR SPIRITUAL AND RELIGIOUS ART (2009); A CITÉ INTERNATIONALE DES ARTS, PARIS STUDIO RESIDENCY, UNSW STUDIO (2009) AND AN IAN POTTER FOUNDATION TRAVEL GRANT (2009).

RAPTURE (SILENT ANTHEM) 2009 (VIDEO STILL)

Single-channel HD digital video, silent
10:10 minutes
Cinematography: Bonnie Elliot
Courtesy the artist



VIDEODROMES FOR THE ALONE: LOVE CATS 1991/2007
(VIDEO STILL)

Archived VHS rotoscoped with HDV and animation,
single-channel, audio
3:02 minutes
Courtesy the artist and Fehily Contemporary, Melbourne

MS &MR

MS&MR (B. 1980 / 1977 SYDNEY, AUSTRALIA / TORONTO, CANADA)

MS&MR LIVE AND WORK BETWEEN SYDNEY, AUSTRALIA AND BERLIN, GERMANY. MS&MR DEFINE THEMSELVES AS A GROUP MIND AND A SINGULAR ARTIST. THEIR VIDEO INSTALLATIONS, DRAWINGS AND ALTERED PERSONAL ARTEFACTS EXPLORE THE IDEA OF PARALLEL DIMENSIONS. THEY FREQUENTLY MINE THEIR OWN CHILDHOOD HOME MOVIES AND BIOGRAPHICAL ARCHIVES, IN AN ONGOING EXPLORATION OF THEIR INTERDEPENDENT RELATIONSHIP. MS&MR HAVE COMPLETED A (COLLABORATIVE) MASTER OF FINE ARTS (2010) AND BACHELOR OF FINE ARTS BOTH FROM THE SCHOOL OF MEDIA ART, UNIVERSITY OF NEW SOUTH WALES, COLLEGE OF FINE ARTS. MS&MR HAVE BEEN COLLABORATING SINCE 1999 AND HAVE EXHIBITED IN AUSTRALIA, BRAZIL, FRANCE, THAILAND, CANADA, GERMANY AND THE USA. MS&MR HAVE RECEIVED NUMEROUS AWARDS, SCHOLARSHIPS, GRANTS AND RESIDENCIES INCLUDING THE ART GALLERY OF NEW SOUTH WALES DENISE HICKEY STUDIO RESIDENCY, THE CITÉ INTERNATIONALE DES ARTS, PARIS (2011) AND TWO AUSTRALIA COUNCIL FOR THE ARTS, NEW WORK GRANTS - ESTABLISHED (2010) & EMERGING (2006). THEIR WORK IS HELD IN VARIOUS PUBLIC AND PRIVATE COLLECTIONS AND WAS RECENTLY ACQUIRED BY THE CENTRE POMPIDOU. MS&MR ARE REPRESENTED BY FEHILY CONTEMPORARY, MELBOURNE, AUSTRALIA.





ANNE SCOTT WILSON

ANNE SCOTT WILSON (B. 1954 BRISBANE, AUSTRALIA)

ANNE SCOTT WILSON LIVES AND WORKS IN MELBOURNE, AUSTRALIA. HER MULTI-DISCIPLINARY PRACTICE IS INFORMED BY PERFORMANCE, THEATRE AND CINEMA. WITH THE AID OF PAINTING, PHOTOGRAPHY AND VIDEO, ANNE DRAWS ON HER BACKGROUND AS A DANCER, EXPLORING THE LIMITATIONS OF THE BODY THROUGH THE PHYSICAL AND EMOTIONAL ENDURANCE OF HER SUBJECTS IN CHOREOGRAPHED SCENARIOS. ANNE STUDIED PAINTING FOLLOWING A PROFESSIONAL CAREER IN DANCE. SHE HAS COMPLETED A DOCTOR OF PHILOSOPHY (FINE ART) AT MONASH UNIVERSITY, MELBOURNE (2007), AND SINCE THE LATE 1990S, HAS FREQUENTLY LECTURED AT VARIOUS AUSTRALIAN UNIVERSITIES, INCLUDING THE AUSTRALIAN CATHOLIC UNIVERSITY, MELBOURNE AND MONASH UNIVERSITY, MELBOURNE. SHE HAS PARTICIPATED IN VARIOUS EXHIBITIONS AND SCREENINGS IN AUSTRALIA, GREECE, MEXICO AND THE NETHERLANDS AND HAS BEEN AWARDED SEVERAL RESIDENCIES AND AWARDS INCLUDING TWO AUSTRALIA COUNCIL FOR THE ARTS RESIDENCIES, LIVERPOOL (2010) AND BANFF (2008) AND CAN SERRAT RESIDENCY IN BARCELONA (2008). ANNE'S WORK IS HELD IN VARIOUS PUBLIC AND PRIVATE COLLECTIONS THROUGHOUT AUSTRALIA AND SHE IS REPRESENTED BY ARC ONE GALLERY, MELBOURNE, AUSTRALIA.

(Right)

CONVERSATION 2008 (VIDEO STILL)

Single-channel SD digital video, silent

3:28 minutes

Courtesy the artist and Arc One Gallery, Melbourne

(Left)

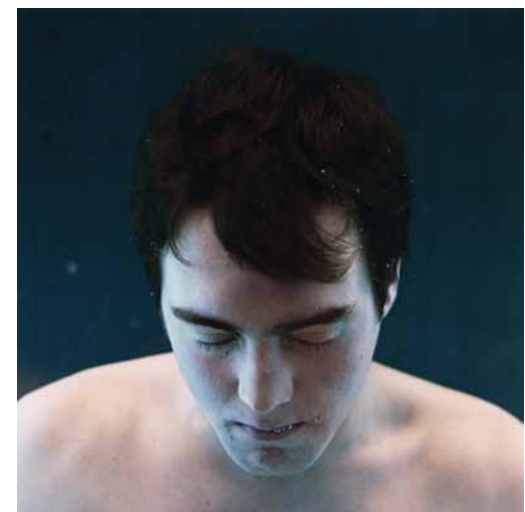
CONVERSATION 2008 (INSTALLATION VIEW)

Single-channel SD digital video, silent

3:28 minutes

Arc One Gallery, Melbourne, Australia, 2009

Courtesy the artist and Arc One Gallery, Melbourne



MICHAEL ZAVROS

MICHAEL ZAVROS (B. 1974 BRISBANE, AUSTRALIA)

MICHAEL ZAVROS LIVES AND WORKS IN BRISBANE, AUSTRALIA. HE IS KNOWN AS ONE OF AUSTRALIA'S MOST SIGNIFICANT YOUNGER REALIST PAINTERS. THROUGH HIS PRACTICE, HE IS CONTINUALLY EXPLORING HIS FASCINATION WITH BEAUTY. RECURRING SUBJECTS IN MICHAEL'S WORK INCLUDE CLASSICAL GREEK MYTHOLOGY AND FRENCH NEO-CLASSICAL ARCHITECTURE, LEAPING AND FALLING HORSES, RARE BIRDS, ICONS OF FASHION AND, MORE RECENTLY, HIS OWN FAMILY. HE COMPLETED A BACHELOR OF VISUAL ARTS FROM QUEENSLAND COLLEGE OF ART (1996) AND HAS EXHIBITED IN AUSTRALIA, HONG KONG, FRANCE, ITALY, NEW ZEALAND AND THE USA. MICHAEL HAS RECEIVED VARIOUS AWARDS AND RESIDENCIES INCLUDING, THE DOUG MORAN NATIONAL PORTRAIT PRIZE (2010); THREE AUSTRALIA COUNCIL FOR THE ARTS RESIDENCIES, BARCELONA (2011 & 2006) AND MILAN (2001); THE ROBERT JACKS DRAWING PRIZE (2005) AND THE MUSEUM OF CONTEMPORARY ART COLLEX PRIMAVERA ACQUISITIVE ART PRIZE (2004). HIS WORK IS HELD IN NUMEROUS PRIVATE AND PUBLIC COLLECTIONS IN AUSTRALIA. MICHAEL IS REPRESENTED BY GRANTPIRRIE GALLERY, SYDNEY, AUSTRALIA.



WE DANCE IN THE STUDIO (TO THAT SHIT ON THE RADIO)
2010 (VIDEO STILLS)

Single-channel HD digital video, audio

3:43 minutes

Courtesy the artist and Grantpirrie Gallery, Sydney



LIST OF WORKS

PETER ALWAST

RELICS 2007

Single-channel digital QuickTime video, audio

2:24 minutes

Courtesy the artist and Gallery 9, Sydney

CATHERINE BELL

LIVE AND LET DIE 2011

Single-channel SD dual image digital video, audio

1:23 minutes

Courtesy the artist and Sutton Gallery, Melbourne

JULIA BURNS

THE GAZE 2007/2011

Interactive digital video installation, audio

Dimensions variable

Software: Ardrian Hardjono

Courtesy the artist

PENELOPE CAIN

CAMOUFLAGE 2005

Single-channel SD digital video, audio

4:20 minutes

Commissioned by Experimenta

Courtesy the artist

SURVIVAL SKILLS #1 2008

Single-channel SD digital video, audio

3:10 minutes

Courtesy the artist

CHRISTOPHER FULHAM

SWIMMER 2007

Single-channel HD digital video, silent

2:12 minutes

Courtesy the artist

RUNNERS 2009

Single-channel HD digital video (16:9), silent

6:50 minutes

Courtesy the artist

ANASTASIA KLOSE

FILM FOR MY NANNA 2006

Single-channel SD digital video, audio

5:32 minutes

Commissioned by the Australian Centre for Contemporary Art (ACCA) for NEW07

Courtesy the artist and Tolarno Galleries, Melbourne

ISOBEL KNOWLES & VAN SOWERWINE

YOU WERE IN MY DREAM 2010

Interactive installation with stop-motion animation, audio

1700 x 700 x 2100mm

Custom animation bench: Duncan Jack

Programming: Touch My Pixel

Sound: James Cecil

Commissioned by Experimenta

Courtesy the artists

JESS MACNEIL

THE SWIMMERS 2009

Single-channel HD digital video (Blu-ray), audio

4:00 minutes on an infinite loop

Commissioned by Kaldor Public Art

Projects for MOVE: Video Art in Schools

Courtesy the artist and

Gallery Barry Keldoulis, Sydney

OPERA HOUSE STEPS: DECEMBER 2006

Single-channel HD digital video (Blu-ray), audio

2:28 minutes on an infinite loop

Courtesy the artist and

Gallery Barry Keldoulis, Sydney

ANGELICA MESITI

RAPTURE (SILENT ANTHEM) 2009

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Cinematography: Bonnie Elliot

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ANNE SCOTT WILSON

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Single-channel SD digital video, silent

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Courtesy the artist and Arc One Gallery, Melbourne

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WE DANCE IN THE STUDIO (TO THAT SHIT

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Single-channel HD digital video, audio

3:43 minutes

Courtesy the artist and Grantpirrie

Gallery, Sydney

CREDITS

SELECTIVELY REVEALED

An Asialink / Experimenta Media Arts touring exhibition curated by Sarah Bond and Clare Needham featuring Peter Alwast, Catherine Bell, Julia Burns, Penelope Cain, Christopher Fulham, Isobel Knowles & Van Sowerwine, Anastasia Klose, Jess MacNeil, Angelica Mesiti, Ms&Mr, Anne Scott Wilson and Michael Zavros.

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Cover Image:

ANNE SCOTT WILSON, CONVERSATION 2008

Single-channel SD digital video, silent

3:28 minutes

Courtesy the artist and Arc One Gallery, Melbourne

Photography by Darren McCran

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The University of Melbourne

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